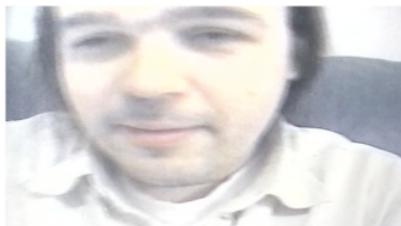




MARIJAN CRTALIĆ featuring GORAN DEVIĆ

Crkva The Church

GALERIJA MIROSLAV KRALJEVIĆ
Zagreb, 6. - 21.12. 2000.





Treći mjesec 2000-te pamtim kao razdoblje moje intenzivne emotivne, pomalo i egzistencijalne, a gledajući ukupno, gotovo esencijalne - krize. Stres, strah, samoća, nesigurnost, bijes, frustriranost i ostali slični demoni "ispirali" su me svakodnevno. Pun samosažaljenja, smatrao sam se jednjim zombijem, a iz takvog stanja mogući izlaz vidio sam u pretjerano "upadljivom" ponašanju (danas bitno reduciranijem intenziteta) koje je zadovoljavalo kriterije građanskih kategorija; rubno, rizično, neodgovorno, nemoralno pa i protuzakonito. No, meni to nije u potpunosti smetalo, dapače, pomalo sam i uživao u svojoj nesreći, ali stvarno samo malo i to iz razloga što sam iz nje crpio inspiraciju za svoj kreativni rad. Na neki nacin, "dobrovoljno" sam se podvrgnuo uvelike vlastitom eksperimentiranju na sebi. I tako, jednoga dana, "sav nikakav" i u potrazi za društvom te toplinom "ljudske riječi" i prostora, navratio sam do Deviće (bezbržnog i sretnog) gdje smo se na njegovu inicijativu, a u "žaru zajebancije" nekakvim omamljujućim sredstvom "urokali k'o zvijeri", na što je on donio kameru koja je svirepo istinito zabilježila (i to u dva navrata u roku od par dana) naše (naročito moje) "ušlagirano" glupiranje. To sam kasnije nazvao akcioničkim performanceom "nadimljenim" vlastitim "proegzorcističkim" egzibicionizmom. Uglavnom, privremeno sam uspio zaliječiti dio svojih duševnih rana dok bi njihove potencijalne recidive trebala neutralizirati i ova izložba. Ideja "CRKVE" "objavila" mi se je nekoliko mjeseci po nastanku filma, a nakon internog "fleša" - objave domislio sam se njenom obrazloženju. Dakle (bla - bla) u kontekstu mog eskapističkog svjetonazora, svoj život smatram nekom vrstom kvazispontanog performancea (umjetničkim djelom), a svoju umjetnost analitičkom simulacijom proživljenog – u kojoj zapravo živim. Znači (na sreću ili na žalost) život živi (preživljava) mene, a ja živim (proživljavam) umjetnost. Nadalje, karakterizira me moj "ziheraški" anamizam koji u spaju s preosjetljivošću (razmaženošću) na sve s čime sam (makar u mislima) u interakciji, za rezultat često

ima posvećenje, fetišizaciju, ritualizaciju i sl. (nekim medijem ili mnome) – moje svakodnevnicu. Iz te prakse proizlazi i ideja o "pocrkvljenju" egzistencijalnog prostora u okviru čega crkvu shvaćam kao kombinaciju onih okolnosti iz kojih izlazim "pročišćeniji" i rasterećeniji tj. religiozni predan vjeri u sebe ili već u nešto što me čini zadovoljnijim, pa zvalo se to i Bogom. Svejedno. Ovisno o raspoloženju. Raspoloženje je "odlučilo" i o realizaciji ideje izložbe, dakle, "CRKVA" nije nastala na osnovi svjesnog kreativnog predumišlja već striktno nagonski – "na oštice trenutačne situacije". Loša strana takvog načina razmišljanja u tome je da ono ponekad (kao da) priziva negativnosti kojima se, u okviru ovakvih navika, zapravo "hrani" moja kreativnost. Da još malo zakomplificiram, unutar metafizike crkve, nasuprot beskonačnim kombinacijama mogućnosti stvorenih u objektivnoj (javnoj) stvarnosti (životu) stoji moja (privatna) zainteresiranost za povremeno gubljenje sebe (identiteta) u kojekakvim stanjima svijesti ili njihovim mješavinama koje mogu nastati zbog premorenosti, prevelike koncentracije, omamljenosti (opijenosti, opojenosti) i općenito uslijed bilo kakvih preopterećenosti psihofizičkih kapaciteta, a sve uglavnom pod utjecajem raznoraznih svjetonazora i sl. Tu neizostavno spadaju i flash - backovi koji se iz prijašnjih "sanjanja" u budnom stanju kao dodatna opterećenja javljaju i u recentnijim "mentalnim kondicijama". Inače, svaki psihodelični miksevi i sempliranja, odnosno autogena poigravala relacijama; svjesno – nesvjesno, san – java, stvarno – virtualno, nepresušna su inspiracija umjetnicima još od pradavnina. Dosljedno tome, video i TV (cyber i sl.) mediji su električnom (elektronskom) svjetlošću materializirani arhetip čovjekovog prozora u svijet snova. Gledajući izvjesnu snimku (virtualnu avet) na ekranu, prosječni gledatelj se manje – više nesvjesno odvaja od svoje objektivne stvarnosti i poistovjećuje se s projiciranom, a držeći se i dalje iskustveno stičenih navika percipiranja (zamišlja bol, ugodu, dodire, klimu, veseli se, tuguje itd.) 3D prostora(slike). U stanju teleTVmentalne hipnoze prebacuje se iz osobnog "stvarnog" (virtualnog) u javno "virtualno" (stvarno), a sve to posredovanjem emitirane snimke (stresnog prijenosa 3D sveobuhvatnosti u 2D (de)konstrukciju)

tj. filma koji je, za mene, pojam onog što se tradicionalno naziva svijest. Živeći živote (ovo – onostrane i kojekakve vec) živimo "filmove" o sebi, ne osjećajući katkad razgraničenja (ni ima li ih) između sna i jave, javnog i privatnog, tuđeg i svojeg itd. U svjetlu ovog principa, galeriju "CRKVU" treba spoznati kao interdimenzijsku transmisionu kapsulu koja pluta na osnovi pretapanja osobnog "filma" sa video filmom, a ovih s fetišiziranim predmetima (hologramima) primjetnima (medijski dekodiranim) na snimci. **Namještaj = relikvije**, moje slike iz 95/96 god. = **ikone**, akteri = duhovi. Navedeni artefakti i njihovi međuodnosi imaju zadaću sugerirati (u svijesti gledatelja – sudionika) dematerijalizaciju tvornog odnosno digitalizaciju postojećeg, odnosno poistovjećivanje mozga s "glavom" video kamere. Kamera je, u biti, taj nevidljivi supervizor (Bog) galerije (crkve) i "muštinga" u njoj – unutar čijih zakona bi gledatelj (video glava) trebao poprimiti (snimiti) konotaciju iskupitelja ljudskih grijeha ("mastera"), dok je čovjek (kod) spoznatljiv jedino još putem TV signala i to posredstvom svoje ispovijesti (snimke), koja posvećuje sve izloženo kao što npr. **rock zvijezde** svojom slavom posvećuju (i tržišno uzdižu) svoje instrumente, hitove i ostale osobne stvari. U ovakvoj euforičnoj konstelaciji vrijednosti nebitno mi je naknadno montiranje i dotjerivanje snimke efektima, važno mi je isključivo životnost u spoju sa zabavom koju mi pružaju bezgranične mogućnosti suvremene umjetničke prakse spojene s postindustrijskim ikonoklazmom. Navedeni pojmovi **čine**, ali i "jesu" moja aktualna religija. Ovaj tekst je površina (ekran) meni "nedohvatnog", a navodnici, zagrude, fraze, lokalizmi i eventualne nebuloze su šumovi i greške u reprodukciji, interferencije, mješanje kanala, nestanak slike, gubljenje signala...

Marijan Crtalić

THE CHURCH

March of 2000 remained in my memory as a period of an intensive emotional, slightly existential, but when looking at it as a whole, almost essential – crisis.

Stress, fear, loneliness, insecurity, fury, frustration and other demons alike, kept "washing me out" on a daily basis. I was full of self-pity, thought of myself as a poor zombie, where the only way out seemed to be excessively "conspicuous" behaviour (it has reduced its intensity nowadays) that sufficed the criteria of bourgeois categories: peripheral, risky, irresponsible, immoral, and even illegitimate. But all of this did not bother me at all; furthermore I slightly enjoyed in my own misery for the reason that it offered the inspiration for my creative work. I in a way voluntarily subjected myself to personal experimenting on my own self. And so, one day, all miserable and in search of company and a comforting thought and space, I dropped by Dević (carefree and happy) where we, on his initiative in the "peak of fucking around" got high by some intoxicating substance. The whole situation including our 'high' stupidity (especially mine), was bluntly recorded by his camera on a couple occasions during the period of several days. I considered the recording an activist performance 'spiced' with my own 'pro-exorcist' exhibitionism. In all I temporarily managed to cure a part of my spiritual wounds, while their potential relapses were supposed to be neutralised by this exhibition. The idea of a 'CHURCH' came out several months after the film was made, and after the internal 'flash' – revelation, I find out how to define it.

Well (blah-blah) within the context of my escapist world view, I think of my life as some kind of quasi spontaneous performance (work of art), and of my art as some kind of analytical simulation of the relived – where I actually live. This means (luckily or unfortunately) that life lives (survives) me, and I live (relive) art. Furthermore, I am characterised by the play-safe animism that combined with oversensitivity (being spoiled) to all that (at least in my mind) interacts with me,



• Crkva, pogled na postav, Galerija Miroslav Kraljević, 2000.

• The Church, installation view, Miroslav Kraljević Gallery, 2000



often results as consecration, fetishism, ritualism and alike of my everyday life through some media or by myself. This praxis yields also an idea of 'sanctification' of an existential space that explains church as a combination of those circumstances that make me 'purified' and relieved i.e. more religiously dedicated to myself or into something that makes me more content, even if it is called God. Whatever. Depending on the mood. The mood 'decided' about the realisation of the exhibition, furthermore, 'the CHURCH' was not created on the basis of a conscious creative premeditation, but strictly spontaneously – 'on the brink of the present situation'. The negative side of this way of thinking is that it sometimes evokes the negative, which, under those circumstances, actually 'feeds' my creativity. To make things more complicated, within the metaphysics of the church, contrary to endless combinations of possibilities fabricated in the objective (public) reality (life), stands my (private) curiosity for temporarily loss of myself (identity) in various states of consciousness or their blend that can arouse due to exhaustion, high concentration, dazedness (befuddlement, intoxication) and in general due to any kind of psychophysical encumbrance, and all under the influence of various world-views and alike. This inseparably covers the flashbacks from the previous daydreaming that as an additional encumbrance appear in recent 'mental conditions'. By the way, all those psychedelic mixes and sampling, i.e. autogenous play-offs with relations; conscious-unconscious, dream-being awake, real-virtual, have been an inexhaustible inspiration for the artists since ancient times. Consequently, video and TV (cyber and alike) media have through electric (electronic) light materialised the archetype of human window into the world of dreams. While looking at a certain image (virtual apparition) on a screen, a common spectator is more or less unconsciously detaching from his objective reality and identifies himself with the projected one, holding on to empirically acquired habits of perceiving (conceiving pain, pleasure, touch, climate, joy, sorrow etc.) 3D space (image). In the state of teleTVmental hypnosis he is transferred from

the personal 'real' (virtual) into public 'virtual' (real), and all through the mediation of the emanated image (stressful transfer of 3D universality into 2D (de)construction) i.e. a projection that in my mind is an example of what is traditionally called consciousness. Living lives (of this and that side or kind) we live 'projections' about ourselves, without feeling the boundaries (if there are any) between a dream and reality, public and private, someone's and personal etc. In the light of this principle, the 'CHURCH' gallery should be understood as interdimensional transmission capsule that floats on the basis of intersection of personal 'projection' with the video 'projection' and these with fetish-like objects (holograms) visible (media decoded) on the recording. Furniture=relic, my paintings from 1995/1996=icons, actors=spirits. The listed artefacts and their mutual relations have the task to suggest (in the mind of the spectator – participant) the dematerialization of the matter i.e. the digitalisation of the existent, i.e. the identification of the brain with the 'head' of the video camera. The camera is actually that invisible supervisor (God) of the gallery (church) and the moving inside it – within which laws the spectator (video head) should receive (record) the connotation of a redeemer of human sins (the 'master'), while a man (code) can be recognised only through a TV signal, through its own confession (recording), that identifies everything exhibited; like when the rock-stars through their fame consecrate (and economically add value) their instruments, songs and other personal belongings. In this euphoric constellation of values it is not important to edit and brush up the recording with effects, what matters is exclusively liveliness combined with leisure offered through endless possibilities of contemporary artistic practice combined with post-industrial iconoclasm. The listed items make, and 'are' my present religion. This text being the surface (screen) of what is for me 'unreachable', and quotation marks, brackets, phrases, local expressions and possible crap, are noise and mistakes of reproduction, interference, mixing of channels, loss of picture, loss of signals....

Marijan Crtalić



Marijan Crtačić rođen je 8.5.1968. godine u Sisku.

1987. godine završio Školu primjenjene umjetnosti u Zagrebu.

1992. godine diplomirao slikarstvo u klasi prof. Vasilija Jordana na ALU u Zagrebu
Živi i radi u Zagrebu i Sisku

Marijan Crtačić was born May, 8th, 1968 in Sisak, Croatia.

1987 graduated from The School for Applied Arts, Zagreb, Croatia.

1992 graduated painting from The Academy of Fine Arts, Zagreb, Croatia.

Works and lives in Zagreb and Sisak.

adresa / address:

Ruđera Boškovića 38, 44 000 SISAK

tel: +385 (44) 530 138 +385 (1) 4823 780

SAMOSTALNE IZLOŽBE / ONE MAN EXHIBITIONS:

- 1993. - Starački dom, Sisak
- 1994. - Galerija DUFF, Zagreb
 - Muzej Sisak, Sisak
- 1995. - ZAP, Sisak
 - Gradska kavarna, Sisak
- 1996. - Gimnazija, Sisak
 - Rointrospace, OK Gjuro II, Zagreb
 - Cafe bar Nera, Sisak
- 1997. - Space regeneration, Galerija Sv. Kvirin, Sisak
- 1998. - Parapsihijatrija / Parapsychiatry, Kula Lotrščak, Zagreb
- 1999. - Transcedentalna teleportacija / Transcendental Teleportation, Galerija SC, Zagreb
 - Power machine redeconstr..., Galerija VN, Zagreb
- 2000. - Crkva / The Church, Galerija Miroslav Kraljević, Zagreb

PERFORMANSI / PERFORMANCES:

- 2000. - zajedno sa Krešimiroom Gojanović, Galerija SC, Zagreb
 - Osveta / Revenge, Art radionica Lazareti, Dubrovnik
 - Pomirenje istoka i zapada / Conciliation of East And West, cafe Arion, Zagreb
 - Unatoč neznanju sviranja klavira / In Spite of No Piano Playing Skills, CZK, Sisak

SKUPNE IZLOŽBE (izbor) / GROUP EXHIBITIONS (selection):

- 1991. - Izložba Studenata ALU, Galerija VN, Zagreb
- 1992. - Oči istine / Eyes of the Truth, studenti ALU, Galerija Gradec, Zagreb
- 1994. - Sisak Zagrebu-Zagreb Sisku, MUO, Zagreb
- 1995. - Metamorphogenesis, Likovna radionica SESAM '95, Gradska galerija Motovun
 - Dubrovnik, Galerija SC, Zagreb
 - Recentno u umjetnosti Siska / Recent Art from Sisak, Muzej Sisak, Sisak



1996. - Franjevacki samostan, Tomislavgrad
- *Autoportreti / Selfportraits*, Galerija Ulrich, Zagreb
- Muzej Sisak, Sisak

1997. - Izložba zbirke slika Muzeja Sisak, Sisak
- *Instalacije / Installations*, Galerija VN, Zagreb
- Sisački slikari, Hum
- Sisački slikari, Buzet

1998. - 33. zagrebački salon / 33th Salon of Zagreb, Zagreb
- 25. salon mladih / 25th salon of Youth, Zagreb

1999. - Nedjelja na selu / Sunday in Village, Attack, Zagreb
- Sisački likovni umjetnici, Muzej Sisak, Sisak
- Mail art, Karlovac

1999. - Mail art, Galerija VN, Zagreb
- Sisački likovni krug, Galerija Modic, Buzin

2000. - Novi početak / New Beginning, Studio SC, Zagreb - autor i suorganizator
- Café Art Zone, Café Arion, Zagreb – autor i suorganizator
- 10 mladih autora / 10 Young Artists, Café Arion, Zagreb - autor i suorganizator
- Što, kako i za koga? / What, How, For Whom?, HDLU, Zagreb
- Balkan video federation / Balkan Video Federation, Centar za savremenu umetnost, Beograd
- Salon mladih Siska, CZK, Sisak

PROJEKTI / PROJECTS:

2000. – Novi početak / New Beginning, Studio SC, Zagreb

NAGRADA / AWARDS:

Nagrada Salona mladih Siska / Award of the Youth Salon - Sisak, CZK, Sisak

Goran Dević rođen je u Sisku 1971. godine. Apsolvent je na pravnom i filozofskom fakultetu. Studira filmsku i tv režiju na ADU u Zagrebu. Poeziju i eseje objavljivao je u Quorumu.

Goran Dević was born in Sisak, 1971. He completed all requirements for a full course of studies at Faculty of Law and Faculty of Liberal Arts. He also studies film and television direction at the Academy of Performing Arts in Zagreb. His poetry and essays were published in Quorum.





Ambijent "Crkva": video tape (28 min, 2000.); slika Slavka Striegela (1993.);

5 slika Marijana Crtalića (1995/6.); sobno pokućstvo.

"The Church" ambience : video tape (28 min, 2000); a painting by Slavko

Striegel (1993); 5 paintings by Marijan Crtalić (1995/6); household furniture.

IZLOŽBU OMOGUĆILI/EXHIBITION WAS MADE POSSIBLE BY: INA - Industrija nafta, d.d. Zagreb, Naftoplil i Galerija "Miroslav Kraljević" KUD-a INA;

ZA IZDAVAČA/FOR THE PUBLISHER: Željko Tremac

UREĐNIK KATALOGA/EDITOR: Branko Franceschi

PREDGOVOR/INTRODUCTION: Marijan Crtalić

PRUJEVOD/TRANSLATION: Vesna Hršak

FOTOGRAFIJA/PHOTO BY: * Sandra Vitaljić

POSTAV/INSTALLMENT: Marijan Crtalić, Goran Dević

VIDITELJ GALERIJE/CURATOR: Branko Franceschi

SAVJET GALERIJE/GALLERY BOARD: Darka Schneider, predsjednik (chairman), Marina Baričević, Branko Franceschi, Želimir Koččević, Mirko Kovačević, Igor Rončević, Ksenija Turčić, Ivica Župan

PRIPREMA ZA TISK/PRESS: NMiri

TISK/PRINTED BY: Printel

NAKLADA/NUMBER OF COPIES: 300

GALERIJA MIROSLAV KRALJEVIĆ, IPC INA-Naftoplil, Šubićeva 29 (ulaz iz Marićeva), 10 000 Zagreb, Croatia,
tel. +385(0)1 4592696, fax +385(0)1 4592183, <http://www.miroslav-kraljevic.hr>

